

Middlebury College

**Bread Loaf
School of English**

Summer 1988

Administration

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Front Cover: The Bread Loaf Bell

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MIDDLEBURY COLLEGE

Bread Loaf School of English

AT BREAD LOAF, VERMONT

Sixty-ninth Summer
June 28–August 13, 1988

The Aim The Bread Loaf School of English is a community of teachers and students devoted to the humanistic ideals of the liberal arts in graduate education. The School aims to provide its students with a rich literary experience leading to the Master of Arts and Master of Letters degrees in English. Bread Loaf views its Masters' degrees as an experience in the mastery of the literary arts, not as a process nor as a compromise, and it affirms a commitment to literary concerns, not to a collection of credits. It believes that its goals can best be achieved by attracting to Bread Loaf distinguished scholar-teachers who are dedicated practitioners of a great art. The emphasis at Bread Loaf has always been upon the personal bond between teacher and student, upon the creative, critical and organic, rather than the mechanical and pedantic, and upon the liveliness of writing, literature and theatre. The School assumes no artificial barriers among these disciplines, and its program works constantly to establish connections among them.

Since 1920 the School of English has nourished its heritage of literary study in the pleasant coolness of a wooded mountain bowl and in an atmosphere of conspicuous simplicity remote from the distractions and contaminations of metropolitan life. In the congenial natural environment of Bread Loaf it is possible to sustain the intellect and the spirit in a refreshing balance of society and solitude. The School sees the life of the mind not as the exclusive province of the classroom. Bread Loaf attempts to provide time for a summer of discovery, not only of literature but of a place and a community, for no one can live in isolation on the Mountain.

The Bread Loaf program, constantly varied and generous, offers a liberal range of courses in literary periods, authors, and works of English, American, classical and world literature. By affording depth and balance to the literary experience of its students, most of whom are teachers of literature and writing, Bread Loaf meets their professional needs in literature, language, and literary history, in dramatic arts, literary theory, the process and craft of writing, and in the art of teaching and of evaluating literary texts. It encourages students to share in a spirit of friendly endeavor and of disciplined commitment to literary studies, for which all at Bread Loaf have, in Robert Frost's phrase, "a passionate preference."

The School The Bread Loaf School of English was organized as a distinctive graduate school of English in 1920. It is one of ten summer programs of Middlebury College. Others are the Schools of Arabic, Chinese, French, German, Italian, Japanese, Russian and Spanish, as well as the Bread Loaf Writers' Conference. Middlebury College offers no graduate program in English during the regular academic year.

The original mountain-and-forest area in which the English School is located was willed to Middlebury College in 1915 by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. Mr. Battell early acquired large landholdings, acre by acre, starting in 1866, until several mountains were among his properties. It would have pleased him to realize that more than a century later the original goal of a place where man and mountain could meet remains undeflected, for at Bread Loaf, where once had been a hospitable hostelry, the humanities are fostered amid the natural beauty of mountain, forest, and stream. Modern improvements and the addition of several buildings have enhanced the charm and conveniences of the old original Inn and the surrounding cottages.

Each year over 225 students come from all regions of the United States and from several foreign countries. In the past, 1,464 have received the degree of Master of Arts and 54 the degree of Master of Letters. During the last sixty-eight years Bread Loaf has counted among its faculty members such distinguished teachers and scholars as George K. Anderson, Carlos Baker, Harold Bloom, Cleanth Brooks, Reuben Brower, Donald Davidson, Elizabeth Drew, A. Bartlett Giamatti, Laurence B. Holland, Alvin Kernan, Perry Miller, Martin Price, John Crowe Ransom, Donald Stauffer and Wylie Sypher.

But no one has been identified with Bread Loaf longer than has Robert Frost, who first came to the Bread Loaf School of English on the invitation of Dean Wilfred Davison in 1921. Friend and neighbor at Bread Loaf, Mr. Frost returned to the School every summer with but three exceptions for forty-two years. The influence of his presence will long be felt, in part because Middlebury College owns and maintains the Robert Frost Farm as a National Historic Site adjoining the Bread Loaf campus.

Admission The School of English offers only graduate courses; however, non-degree candidates and exceptionally qualified undergraduates entering their senior year of college are admitted for a single summer. Admission is on the basis of college transcripts and two letters of recommendation. Submission of a sample of an applicant's recent expository writing, while not a requirement, will strengthen his or her candidacy. Since the program of study is designed to meet individual needs, there is no set of requisites for admission. Although an excellent undergraduate record in English and strong recommendations are the surest admission criteria, experience has shown that students who have mediocre college records or who have majored in other disciplines may, with teaching experience, have achieved a perspective that will assure them of distinguished records at Bread Loaf. In short, Bread Loaf prefers to allow applicants to establish their capabilities during the first summer. Students are accepted for one summer only. Students whose work in the judgment of the Director and of the faculty is marginal and who may have difficulty proceeding to the degree may be denied readmission.

Instructions for Application New applicants should fill out and return the application form along with a \$30 registration fee and have all undergraduate and graduate transcripts forwarded to the Bread Loaf Office. The applicant is responsible for asking two colleagues or teachers to act as references. The application form doubles as a registration form for courses after publication of the current bulletin.

Degree Programs

The Master of Arts (M.A.) Degree candidates must hold a baccalaureate degree from an accredited college and be in residence for at least one summer at the School of English in Vermont. To earn the M.A., students must successfully complete ten courses, the equivalent of 10 units (30 graduate credits). The normal summer program of study consists of two courses, each meeting five hours a week; exceptional students may, with permission after the first summer, take a third course for credit. A grade of B – or better is required in order to receive course credit.

The curriculum is divided into six groups: (I) writing and the art of teaching; (II) English language and literature through the 17th century; (III) English literature since the 17th century; (IV) American literature; (V) classical and continental literature; (VI) theatre arts. Ordinarily the M.A. program includes a minimum of two courses each from Groups II and III; and one course each from Groups IV and V.

The Master of Letters (M.Litt.) Degree The M.Litt. program builds in a concentrated, specialized way on the broader base of the M.A. in English, which is the first prerequisite for this degree. Students concentrate in either a period such as the Renaissance, a genre like the novel, or a field of study like American Literature or theatre arts and dramatic literature.

The M.Litt. can be earned in three to five summers by following a program of ten courses or Independent Reading Programs. No thesis is required. Candidates may engage in as many as four Independent Winter Reading Programs during the intervening academic years and must undertake at least one such program or an Independent Summer Reading Program if they do not attend the Program at Oxford. In the final summer a student must pass a comprehensive written and oral examination covering his or her field of concentration.

The program is limited to highly qualified candidates. Students who have completed the M.A. at Bread Loaf with distinction may continue for the M.Litt. Students not previously at Bread Loaf may be admitted if they hold an M.A. Candidates presenting an M.A. from another institution are accepted provisionally for the first summer. At least one summer must be spent in residence at the School of English in Vermont.

The Master of Modern Languages (M.M.L.) Degree The M.M.L. degree certifies a high degree of proficiency and skill in two foreign languages (French, German, Italian, Russian, Spanish) or in a foreign language and English at the Bread Loaf School of English or at Lincoln College, Oxford. The English/foreign language program requires an additional twelve units beyond the M.A. degree and comprehensive written and oral examinations. The M.M.L. is administered by the Director of the Language Schools in consultation with the Director of the Bread Loaf School of English. Inquiries should be addressed to the Director of the Bread Loaf School.

The Program at Lincoln College, Oxford

The Program at Lincoln College, Oxford (June 27–August 7) The Bread Loaf School of English has exclusive use of the accommodations of Lincoln College during the summer session, so that the School of English has its own identity. Lincoln College was founded in 1427 by Richard Fleming, Bishop of Lincoln, as a foundation to train clergy to confute the prevalent Lollard Heresy. Located on the Turl, in the center of Oxford City, Lincoln has retained most of its medieval appearance.

Each student elects one seminar as a six-credit (two units) summer's program. There are about six students in each seminar, which meets each week in a manner determined by the tutor. For example, the tutor may meet all students together once a week and then in tutorial for an hour. Rather than attending classes in the usual Bread Loaf manner, students undertake a considerable responsibility for their own education under the guidance of their tutor. Tutors assign as much, if not more, reading in both primary and secondary materials than is customary at the School of English. Oxford tutors place heavy emphasis on independent study and assume that students are strongly motivated to pursue their work without substantial faculty guidance. Students should expect to give oral reports. They are assigned weekly 10-page, handwritten papers during the summer. Seminars and tutorials are held at the College with which the Oxford tutor is affiliated. The Oxford program is different from, but not more difficult than, that offered at the School of English in Vermont.

Sitting on the porch of the Inn



The Oxford Faculty in 1988

Dorothy Bednarowska, M.A., Oxford. Former Lecturer in English at Worcester and Emeritus Fellow at St. Anne's College, Oxford.

Tony Burgess, B.A., King's College, Cambridge; M.A. and Ph.D., University of London. Senior Lecturer in Education and Chairperson, Joint Department of English and Media Studies, Institute of Education, University of London.

Valentine Cunningham, M.A., Keble College, Oxford; D.Phil., Oxford. Fellow and Tutor in English Literature, Corpus Christi College; University Lecturer in the University of Oxford.

John Fleming, B.A., University of the South; M.A., Oxford; Ph.D., Princeton. The Louis W. Fairchild Professor of English and Comparative Literature, Princeton.

Stephen Gill, M.A., M.Phil., Oxford; Ph.D., Edinburgh. Fellow and Tutor in English Literature, Librarian of Lincoln College, and University Lecturer in the University of Oxford.

Douglas Gray, M.A., New Zealand and Oxford. J.R.R. Tolkien Professor of English Literature and Language in the University of Oxford, and Fellow of Lady Margaret Hall.

Russell Jackson, M.A., Ph.D., Birmingham. Fellow of the Shakespeare Institute and Lecturer in English, University of Birmingham.

Dennis Kay, M.A., University College, Oxford; D.Phil., Lincoln College, Oxford. Fellow and Tutor in English, Lincoln College; University Lecturer in the University of Oxford.

Roy Park, M.A., Glasgow and Oxford; Ph.D., Pembroke College, Cambridge. Tutorial Fellow in English and Librarian, University College, and University Lecturer in the University of Oxford.

John Pitcher, M.A., D.Phil., Oxford. Fellow and Tutor in English, St. John's College, and University Lecturer in the University of Oxford.

Nicholas Shrimpton, M.A., Balliol College, Oxford; D.Phil., Oxford. Fellow and Tutor in English Literature, Lady Margaret Hall, Oxford, and University Lecturer in the University of Oxford.

Robert Smallwood, M.A., Ph.D., Birmingham. Fellow of the Shakespeare Institute, University of Birmingham.

John Wilders, M.A., Ph.D., Cambridge. Emeritus Tutorial Fellow in English, Worcester College, Oxford; John Hamilton Fulton Professor of Humanities, Middlebury College.

The Seminars in Lincoln College in 1988

Group I (The Program in Writing)

533. Writing, Discourse, and Culture

Mr. Burgess

Group II (English Language and Literature through the Seventeenth Century)

524. Chaucer

Mr. Gray

519.	Sidney and Spenser	Mr. Kay
528.	Shakespeare and Jacobean Drama	Mr. Kay
518.	Shakespeare: On the Page and On the Stage	Messrs. Smallwood and Russell
526.	Shakespeare's History Plays in Performance	Mr. Wilders
504.	Seventeenth-Century Poetry	Mr. Wilders
<i>Group III (English Literature since the Seventeenth Century)</i>		
556.	Robinson, Lemuel, Pamela, Tristram, and Emma: Fiction from Defoe to Austen	Mr. Cunningham
505.	Wordsworth and Coleridge	Mr. Gill
522.	Dickens and Eliot	Mr. Gill
541.	The Victorian Novel: Hardy and James	Mrs. Bednarowska
552.	The Making of Modern Drama	Mr. Shrimpton
<i>Group V (Classical and Continental Literature)</i>		
551.	The Epic: From Homer to Joyce	Mr. Pitcher
546.	Classical Traditions	Mr. Fleming
516.	Tragedy and Religion	Mr. Park

Fees at Oxford

The comprehensive fee — tuition (\$1,400), board and room (\$1,300) — is \$2,700. This fee is exclusive of airfare. Students are expected to make their own travel arrangements.

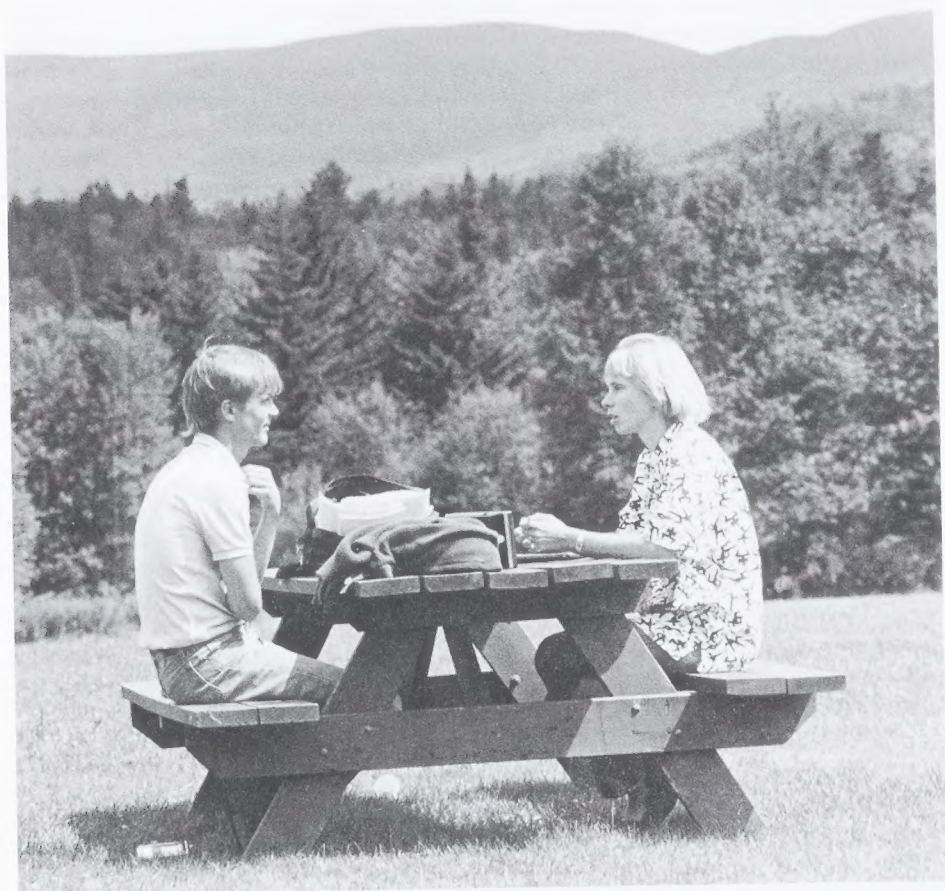
For further information and the 1988 bulletin of the Bread Loaf School of English at Lincoln College, write to the Academic Assistant.

The Program in Writing

With support from the Mary Reynolds Babcock Foundation, the New York Times Company Foundation, *Time*, Inc., and the International Paper Company Foundation, the School of English offers a Program in Writing for secondary school teachers of English. Grants to rural teachers the first summer meet full tuition (\$1,880). Additional support toward room and board (\$905) on campus is available, if the need is established.

The Program addresses the writing needs of secondary school teachers of English and their students who, because of their cultural and geographical isolation, have inadequate educational resources to support them. The Program hopes to improve a teacher's capacity to teach writing, to enhance a teacher's knowledge of literature and to introduce him or her to techniques for emphasizing expository writing in the context of the humanities. In addition, the Program provides teachers with the training and resources that they need for undertaking productive research in writing based on their own practice as teachers. It is the assumption of the Program that teachers of writing should themselves write and should broaden their professional acquaintance with systematic inquiry so that they can make their findings known to other researchers and to planners of curriculum. Awards are available to Bread Loaf teachers who conduct inquiries into language and learning in their own schools. The Coordinator of the Program in Writing is available for consultation on these writing projects during the school year.

To be eligible for full tuition scholarships, teachers must hold a bachelor's degree from an accredited college or university and have had at least one year of teaching experience in public secondary schools in rural communities which are remote from



metropolitan centers. Students currently or previously enrolled at Bread Loaf are eligible to participate in all aspects of the program but are considered for financial aid only in the usual manner.

M.A. candidates may take one writing course each summer for four summers.

Courses in the Program in Writing are in no way restricted to rural teachers attending Bread Loaf or Oxford. These courses will be helpful to any teacher of writing at the secondary school or college level.

Several times during the summer there will be workshops and talks by visiting lecturers. Individual conferences will be arranged so that teachers can discuss problems with their own writing, the writing and language needs of their students, planning curricula, and preparing bibliographies of resources. Bread Loaf teachers who attend the 1988 session (Vermont or Oxford) and who report on their classroom inquiries in writing will be eligible for awards of up to \$500 (in addition to the financial aid grant) to be made at Bread Loaf in July. Teachers who have been funded will discuss projects

such as "Teacher-Researchers Writing to Students," "Establishing a Network of Teacher-Researchers," "Exploring the Impact of a Word Processor in a Writing Classroom," "Studying Conversational Writing," "The Use of Conceptual Journals," or "Studying the Processes of Students Writing for Publication."

After taking one course in writing at Bread Loaf, Vermont, students may apply for a summer's study of writing in the Program of the School of English at Lincoln College, Oxford. At Oxford, a student elects only the double-credit seminar in writing as a full summer program. The writing course meets as a seminar several times a week. In addition, a student has weekly individual tutorials. Students in the Oxford writing program will have an opportunity to meet with their peers who teach writing in Oxfordshire and to visit secondary school classes near Oxford.

Applicants should write for the brochure on the Program in Writing for additional information regarding eligibility and criteria for admission.

The Program in Theatre

The commitment of the Bread Loaf School of English to Theatre Arts goes back to the origin of the School when its theatre staff was recruited from George Pierce Baker's famous play production course known as *The 47 Workshop*. Subsequent to Professor Baker's move to Yale, the faculty was recruited from the Yale School of Drama and included such outstanding theatre designers as Donald Oenslager, then of the Provincetown Playhouse. The tradition of theatrical production as a corollary to the study of dramatic literature has continued unbroken for sixty-six years.

Bread Loaf offers an extensive program in theatre, designed to provide formal and informal instruction in the crafts of acting, directing, playwriting, stagecraft, and design, as well as an analysis of the entire spectrum of dramatic literature. While the program is not structured as a professional training school, it is oriented toward bringing students into contact with theatre professionals in all fields. Therefore, distinguished scholars of dramatic literature are joined by theatre critics, professional actors, directors, playwrights, designers and technicians to provide a comprehensive approach to theatre, involving classroom, workshop and production opportunities.

A major aspect of theatre study at Bread Loaf is the presentation of a wide variety of performing projects. Each summer one major production is mounted, directed by a faculty member. In recent years productions have included *The Tempest*, *The Cherry Orchard*, *Buried Child*, *A Midsummer Night's Dream*, *Twelfth Night*, *The Winter's Tale*, *Cloud Nine* and *Macbeth*. This summer's production will be *Red Noses* by Peter Barnes. New plays by Bread Loaf students are often produced, as are one-acts directed by advanced directing students; on occasion new projects are developed under the guidance of a faculty member. Finally, there are opportunities for acting students to explore and present longer scenes and for all interested students to act in informal presentations in the directing or playwriting workshops.

Bread Loaf will have in residence an Acting Ensemble of nine professional actors to make connections with the writing and the literature courses offered at the School. In addition to the performing projects, the Acting Ensemble will lead several workshops in theatre. Some are designed to challenge more advanced acting students, and others are interdisciplinary in nature, designed to help students of literature or writing acquaint themselves with various aspects of the theatre. Workshops may be offered in improvisation, theatre games, movement, and mask work, as well as writing-and-theatre and an exploration of ways writing, literature and theatre intersect. The Acting Ensemble will also participate in literature and writing classes from time to time, leading exer-

cises, staging scenes, reading poems and parts of novels or bringing a performance perspective to those fields of study.

Courses and workshops vary each summer, but the following courses are frequently offered:

Dramatic Literature — Shakespeare (several classes); Elizabethan and Jacobean drama and comedy; Satire; Comedy; Modern Drama; Contemporary Drama; and Contemporary World Drama.

Practical Theatre — Introduction to Acting; Directing; Direction of a one-act play; Playwriting; Production of an original script; Design and Technical Theatre; Stage management of a major production; and Independent Projects in design or playwriting.

Extracurricular Activities — Performance in productions or readings; Direction of readings or special projects; Participation in workshops; Backstage work on productions; and Acting in directing or playwriting scenes.

The Bread Loaf Theatre Program is especially well suited for high school teachers of English and drama who wish to broaden their theatre experience and increase their skills.

Non-Degree Programs

Program in Continuing Graduate Education The School encourages teachers who have their Masters' degrees or others who have at least a baccalaureate degree to enroll for a summer as non-degree students in continuing graduate education. The summer's program, arranged with the Director, may, for example, be in theatre arts and dramatic literature, in an English literary period or genre, or in American or continental literature. Upon successful completion of this program, Middlebury College will issue the student a Certificate in Continuing Graduate Education. Non-degree students completing a summer in the Program in Writing will receive a Certificate in Continuing Graduate Education.

Undergraduate Honors Program Exceptionally able undergraduates with strong backgrounds in literary study may be admitted to graduate study at Bread Loaf after the completion of three years toward their baccalaureate degree. Their courses may either be transferred to their home institution or become the first summer's program leading to the M.A. degree at the School of English.

Students enrolled in Continuing Graduate Education or Undergraduate Honors Programs are eligible for financial aid.

The Faculty

Michael Armstrong, B.A., B.Phil., Wadham College, Oxford. Head teacher of Harwell Primary School, Oxfordshire. Mr. Armstrong has taught in a wide variety of English State Schools. He began his teaching career in a large London comprehensive school, spent six years at an experimental upper secondary school in Leicestershire, and now works in a small village school in Oxfordshire. He has also carried out research into the organization of secondary education, teaching methods, and the course of intellectual development. He is the author of *Closely Observed Children*, a study of thought and action in a primary classroom, and co-editor of *Tolstoy on Education*. His publications also include numerous essays on the philosophy and practice of learning and

teaching. His chief research interest at present is the study of intellectual growth in young children.

James Britton, M.A., Hon. L.L.D., Emeritus Professor of Education, Institute of Education, University of London. Mr. Britton is a former English teacher in British state secondary schools, Educational Editor to John Murray (publishers), and Head of the English Department at the University of London Institute of Education. Director of the Schools Council Writing Research Unit 1966-72 and member of the "Bullock Committee," the 1972-74 British Government Inquiry into Reading and the Uses of English in Schools, he was awarded an honorary doctorate in 1977 by the University of Calgary and the David H. Russell Award for Distinguished Research in the Teaching of English by the National Council of Teachers of English. Publications include *Language and Learning*; *The Development of Writing Abilities, 11-18* (editor and co-author); *Prospect and Retrospect*; and *English Teaching: An International Exchange* (editor).

Lawrence Buell, A.B., Princeton; M.A., Ph.D., Cornell. Professor of English, Oberlin College. Mr. Buell has also taught at Tunghai University (Taiwan) and University of Chicago and has led N.E.H. Summer Seminars for High School Teachers. His publications include *Literary Transcendentalism: Style and Vision in the American Renaissance* and *New England Literary Culture: From Revolution Through Renaissance*.

Courtney B. Cazden, A.B., Radcliffe; M.Ed., University of Illinois; Ed.D., Harvard. Professor of Education, Harvard. Ms. Cazden has been a Fellow at the Center for Advanced Study in the Behavioral Sciences. In 1985 she was President of the American Association of Applied Linguistics. She spent six months in 1987 as a Fulbright scholar in New Zealand. The author of numerous articles on the development of children's verbal abilities and the functions of language in educational settings, her most recent book, *Classroom Discourse: The Language of Learning and Teaching*, was published in 1987.

Larry Danson, B.A., Dartmouth; M.A., Oxford; Ph.D., Yale. Professor of English, Princeton. Mr. Danson has written *Tragic Alphabet: Shakespeare's Drama of Language*; *The Harmonies of "The Merchant of Venice"*; articles on Marlowe, Jonson, Shakespeare, and the state of Shakespearean scholarship; and has edited *On "King Lear."* His new book, *Max Beerbohm: Parody/Personality/Originality*, is forthcoming from Oxford University Press. He has been the recipient of a National Endowment for the Humanities Fellowship. In 1987 he served as Director of the Bread Loaf School of English at Lincoln College, Oxford.

Stephen Donadio, B.A., Brandeis; M.A., Ph.D., Columbia. Professor of American Literature and Civilization, and Director of the Program in Literary Studies, Middlebury. A former Fulbright Scholar, Woodrow Wilson, and Danforth Fellow, and recipient of Fellowships from the Rockefeller Foundation and the National Endowment for the Humanities, Mr. Donadio has taught at Columbia and served as Assistant Editor of *Partisan Review*. He is the author of *Nietzsche, Henry James, and the Artistic Will*, co-editor of *Art, Politics, and Will: Essays in Honor of Lionel Trilling*, and of *The Legacy of Emerson: Essays in Honor of Quentin Anderson*. This past year he served as a member of the National Endowment for the Humanities Chairman's Advisory Commission inquiring into the state of humanities instruction in U.S. elementary and secondary schools, and on the corresponding arts education commission appointed by the Chairman of the National Endowment for the Arts.

The Bread Loaf Inn



Carol V. Elliott, B.A., Notre Dame College; M.A., Middlebury. Ms. Elliott directs and teaches acting for the Program in Theatre at Princeton University. She has directed, taught, and acted at various levels: children's theatre, high school, community, college and professional. Her recent productions include Aphra Behn's *The Rover*, Shakespeare, *Measure for Measure* and Churchill's *Cloud Nine*. She is a member of Bread Loaf's Acting Ensemble.

Jonathan Freedman, B.A., Northwestern; M.A., Ph.D., Yale. Assistant Professor of English, Yale. Mr. Freedman has written on Henry James, the history and theory of aestheticism, popular culture and film. He is currently completing a book, *Henry James and British Aestheticism*, and working on another, *British Aestheticism and American Culture*.

Dixie Goswami, B.A., Presbyterian; M.A., Clemson. Professor of English, Clemson University. A former NEH Fellow in Linguistics at Leeds University and a Mina Shaughnessy Scholar, Mrs. Goswami has edited (with Peter Stillman) *Reclaiming the Classroom* and (with Lee Odell) *Writing in Non-Academic Settings*. She coordinates the Program in Writing and the Writing Grants Program at Bread Loaf.

Shirley Brice Heath, B.A., Lynchburg; M.A., Ball State; Ph.D., Columbia. Professor of English, Stanford. Appointed a MacArthur Fellow in 1985, she is the author of books and articles on the social history of language in Mexico, Peru, and the United States which include: *Telling Tongues: Language Policy in Mexico, Colony to Nation*; *Teacher Talk: Language in the Classroom*; *Language in the USA* (coedited with Charles A. Ferguson); *Ways with Words: Language, Life and Work in Communities and Classrooms*. A recipient of an NEH fellowship and two Ford Foundation grants, she has lectured in Europe, Asia, Australia, and Latin America. Ms. Heath was the Middlebury College Starr Professor of Linguistics for the summer of 1984. She was a Guggenheim Fellow and a fellow at the Stanford Humanities Center in 1985-86. In 1988-89, she will be a fellow at the Center for Advanced Study in the Behavioral Sciences at Stanford, where she will complete work on a social history of the American literary community.

David Huddle, B.A., University of Virginia; M.A., Hollins; M.F.A., Columbia. Professor of English, University of Vermont. Recipient of Fellowships from the Virginia Center for the Arts, Yaddo, the Bread Loaf Writers' Conference, and the National Endowment for the Arts. He is the author of a book of poems, *Paper Boy*, and three collections of short stories, *A Dream With No Stump Roots In It*, *The Undesirable*, and *Only the Little Bone*. Mr. Huddle's second book of poems, *Stopping by Home*, and his third book of prose, *The High Spirits: Stories of Men and Women*, will be published in 1988. His prose and poetry have appeared in *Esquire*, *Harper's*, *Field*, *Grand Street*, *The Hudson Review*, *The New York Times Magazine*, and *Virginia Quarterly Review*.

Corrine Jacker, B.A., M.A., Northwestern University. Associate Professor, Adjunct, Graduate School of Film, Columbia University. Ms. Jacker has been a Rockefeller Foundation Fellow. She has received 2 Obies, 2 Emmy Citations, a Cine Golden Eagle, a Peabody Award, and her work has been shown at the Rotterdam Film Festival and the AFI Video Features Festival. She is a member of the Dramatists Guild and for the last three years has been on the Council of the Writers Guild of America, East. She has taught at NYU, Columbia, Yale, and Princeton. A number of her teleplays have been produced on CBS, NBC, and PBS television; she has had radio plays on NPR and on the BBC Third Programme. Her plays include *Bits and Pieces*, *My Life*, *Harry Outside*, *After the Season*, *Chinese Restaurant Syndrome*, *Later*, etc.

Ken Macrorie, A.B., Oberlin; M.A., University of North Carolina; Ph.D., Columbia. Professor Emeritus of English, Western Michigan University. Mr. Macrorie has published *Writing to be Read*, *Uptaught*, *Telling Writing*, *A Vulnerable Teacher*, *Searching Writing*, *Twenty Teachers*, and has served as editor of *College Composition and Communication*. He has taught at San Francisco State College and Michigan State University.

James H. Maddox, B.A., Princeton; M.A., Ph.D., Yale. Professor of English, George Washington University. Mr. Maddox is the author of *Joyce's Ulysses and the Assault upon Character* and articles and reviews on Joyce, Defoe, Samuel Richardson, and various aspects of English fiction. His most recent essays are in *Joyce's Ulysses: The Larger Perspective*, edited by Robert Newman and Weldon Thornton and in *Daniel Defoe*, edited by Harold Bloom. He held the Frank and Eleanor Griffiths Chair of Literature at Bread Loaf in the summer of 1983.

Lucy B. Maddox, B.A., Furman; M.A., Duke; Ph.D., University of Virginia. Associate Professor of English, Georgetown University. Ms. Maddox is the author of *Nabokov's Novels in English* and has published essays on Nabokov, James Joyce, Gilbert White, and Susan Fenimore Cooper. She is currently working on a study of nineteenth-century American literature and the American Indian.

Nancy Martin, B.A., M.A., University of London. Former Reader in Education and Head of the English Department at the University of London Institute of Education. A member of the Schools Council Writing Research Unit (1966-72) and Director of its Development Project, *Writing Across the Curriculum* (1971-76), she has been visiting professor at Rutgers University, the Universities of Western Australia and Alberta, and New York University and in 1986 the University of Maine. Publications include (co-authored with colleagues) *Writing and Learning Across the Curriculum*; *The Development of Writing Abilities, 11 to 18 years*; *Understanding Children Talking*; *Mostly about Writing*; *What Goes on in English Lessons: Case Studies from Government High Schools in Western Australia*; and *The Teaching Word for Teaching is Learning*.

James Moffett, A.B., A.M., Harvard. Author and consultant in English education, he has been on the faculties of Phillips Exeter Academy, the Harvard Graduate School of Education, the University of California at Berkeley, and San Diego State. Besides numerous professional articles on the teaching of the language arts, Mr. Moffett has co-authored *Student-Centered Language Arts and Reading, K-13*; written *Teaching the Universe of Discourse*, *Active Voice: A Writing Program Across the Curriculum*, and *Coming on Center: Essays in English Education*; co-edited *Points of View: An Anthology of Short Stories*; edited *Points of Departure: An Anthology of Nonfiction*; and compiled four volumes of student writing, *Active Voices I-IV*. His latest work is *Storm in the Mountains: Censorship, Conflict and Consciousness*.

Alan Mokler, B.A., M.A., Stanford; M.F.A., Yale. Director of the Program in Theatre and Dance at Princeton, and Director of the Acting Ensemble at Bread Loaf. Mr. Mokler has directed at every level, including academic, community and professional theatre. He is also a writer, and his plays have been performed in New York City, at Yale, Princeton, Stanford and elsewhere. He is the Coordinator of the Theatre Program at Bread Loaf.

Carole Oles, B.A., Queens College; M.A., University of California, Berkeley. Assistant Professor of English, Old Dominion University. Recipient of fellowships from the National Endowment for the Arts, the Bread Loaf Writers' Conference, and the Mac-

dowell Colony, Ms. Oles is the author of three books of poems: *The Loneliness Factor*, *Quarry* and *Night Watches: Inventions on the Life of Maria Mitchell*. Her poems have appeared in *Poetry*, *Prairie Schooner*, *TriQuarterly*, *The Georgia Review*, and *The American Poetry Review*. She has received a Pushcart Prize and the Strousse Award from *Prairie Schooner*, and *Night Watches* was selected for inclusion in the Frankfort Book Fair. She is currently at work on a volume of poems entitled *The World's Troublestones*.

Robert Pack, B.A., Dartmouth; M.A., Columbia. Donald Axinn Professor of English, Middlebury. Mr. Pack, Director of the Bread Loaf Writers' Conference, has won several national honors for his poetry and scholarship, including a Fulbright Fellowship and a National Council of the Arts Award. His published books of poetry are: *The Irony of*

Seminar outside the Barn



Joy, A Stranger's Privilege, Guarded by Women, Home from the Cemetery, Nothing But Light, Keeping Watch, Waking To My Name: New and Selected Poems, Faces in a Single Tree: A Cycle of Monologues, and Clayfeld Rejoices, Clayfeld Laments: A Sequence of Poems. A new cycle of poems based on big bang theory, *Before It Vanishes: A Packet for Professor Pagels*, will appear in 1989. He has recently published a collection of essays, *Affirming Limits: Essays on Mortality, Choice and Poetic Form*. In addition he has published three books of poetry for children, a critical study, *Wallace Stevens: An Approach to His Poetry and Thought*, and is editor of *Selected Letters of John Keats* and co-editor of *New Poets of England and America*, and *Classic, Modern and Contemporary: A Collection of Short Stories*. He was the 1974 Robert Frost Professor of Literature at Bread Loaf.

Gail Kern Paster, B.A., Smith College; M.Phil., Ph.D., Yale University. Professor of English, George Washington University. Ms. Paster has published *The Idea of the City in the Age of Shakespeare* and articles and reviews on Shakespeare, Jonson, and other early modern English dramatists. Current work in progress includes two editions (MLA New Variorum *Romeo and Juliet* and Thomas Middleton's *Michaelmas Term*) and a study of dramatic representation of the body.

Dianne Sadoff, A.B., M.A., University of Oregon; Ph.D., University of Rochester. Associate Professor of English, Colby. Ms. Sadoff has also taught at Antioch. Her articles have appeared in such publications as *PMLA*, *Massachusetts Review*, and *Victorian Poetry*. She is the author of *Monsters of Affection: Dickens, Eliot and Brontë on Fatherhood*, and is currently at work on a study of Freud's case-histories and nineteenth-century narrative.

Michael Wood, M.A., Ph.D., Cambridge. Professor of English, University of Exeter. Author of *Stendhal, America in the Movies*, and the forthcoming *Criminal Life of Luis Bunuel*, he has recently completed books on Nabokov and Garcia Marquez. He has written a chapter on literary criticism for the new Columbia Literary History of the United States, and chapters on Empson and Blackmur for the Cambridge History of Literary Criticism. He was formerly a Fellow of St. John's College, Cambridge, taught at Columbia for many years, and has held Guggenheim and NEH Fellowships. He held the Frank and Eleanor Griffiths Chair of Literature at Bread Loaf in 1985.

William Worthen, B.A., University of Massachusetts, Amherst; Ph.D., Princeton. Associate Professor of English, University of Texas at Austin. Mr. Worthen is the author of *The Idea of the Actor: Drama and The Ethics of Performance*, and has published various articles in *Modern Drama*, *Theatre Journal*, and *Comparative Drama*. He is currently at work on a book on theatricality and ideology in modern British and American drama.

Acting Ensemble

Stephen Berenson, B.F.A., Drake University. Appearances include The Brooklyn Academy of Music, The Kennedy Center, The Hartman Theatre in Connecticut, Trinity Rep in Rhode Island, and numerous New York productions. At Bread Loaf, he played the clown in *Twelfth Night* and *The Winters' Tale*. He is a veteran of assorted industrial productions, a playwright, an Acting teacher currently on the faculty of The Trinity Rep Conservatory, and a director, most recently having staged *Everyman*.

John Doolittle, B.S., U.S. Naval Academy; M.F.A., Yale. A professional actor since 1977, he has appeared in feature films such as Costa-Gravas' *Missing*; *O God, You Devil*

(the sequel to the sequel) starring George Burns, and *Clan of the Cave Bear* from the best-selling novel of the same name. His talking head has appeared on the small screen as well in such shows as *Remington Steele*, *St. Elsewhere*, and *Dallas*; the mini-series *On Wings of Eagles*; and a few made for television movies. He has appeared in productions with the Princeton Ensemble and in the Long Wharf Theatre, Arena Stage and the Yale Rep.

Jonathan Fried, A.B., Brown; M.F.A., University of California, San Diego. Since 1980 he has played in a number of productions at Bread Loaf. Mr. Fried appeared as Macbeth at Bread Loaf last summer. In New York he has been seen in Anne Bogart's *1951* and in *The Miser* for Lincoln Center Institute. Regional credits include Milwaukee Rep, and earlier this year Moliere's *Don Juan* at the Project Theatre in Ann Arbor.

James Lobdell, B.A., SUNY Albany; M.A., Middlebury College. A member of the Bread Loaf Acting Ensemble since its inception, Mr. Lobdell has performed in numerous Bread Loaf major productions such as *The Cherry Orchard*, *Twelfth Night*, *Cloud Nine*, and *Macbeth*. He has taught high school English for the past 21 years, concurrent with acting and directing in academic, professional and community theatre. This fall he will embark upon a doctoral program, researching the interrelationships of theatre and teaching.

Brian McEleney, B.A., Trinity; M.F.A., Yale. Mr. McEleney is a member of the Trinity Rep Company in Providence, Rhode Island. In the past five seasons his roles have included Mozart in *Amadeus*, Bentley Summerhays in *Misalliance*, Young Scrooge, Jacob Marley and Bob Cratchit in separate productions of *A Christmas Carol*, Simon Stimpson in *Our Town* and Theodore Murrell in *All the King's Men*. As a Guest Artist at the Bread Loaf School of English he has appeared as Malvolio in *Twelfth Night*, Betty/Edward in *Cloud Nine*, Camillo in *The Winter's Tale*, and Duncan and Malcolm in *Macbeth*. In New York he has performed at New Dramatists, St. Clement's Theatre for the New City and other off-off-Broadway theatres, and regionally at the Yale Repertory Theatre, the Robert Lewis Acting Company and the Nantucket Stage Company. He is a Lecturer in the Humanities at Princeton University and master Acting Teacher at the Trinity Rep Conservatory.

Barry Press, B.A., Bates College; M.F.A., Yale School of Drama. He has been a professional actor/director/teacher for the past fifteen years, performing on stage, film and television, with a pronounced focus on theatre improvisational skills, which have been applied not only to acting, but writing and group problem solving in general. Mr. Press has been a founding member of four improvisational theatre groups across the country, and is currently teaching and performing in the international improvisational event, *Theatresports*. He is presently serving his second term as President of the American Federation of Television and Radio Artists, Seattle Chapter.

Cindy Rosenthal, B.A., Tufts. Ms. Rosenthal is a professional actress living and working in New York City. She has performed extensively in regional theatres, including the New Jersey Shakespeare Festival, the Buffalo Studio Arena and Stage West. Her roles have included Ann Boleyn in *Henry the Eighth*, Margaret More in *A Man For All Seasons*, and Marianne in *Tartuffe*. Ms. Rosenthal toured as Chava in *Fiddler on the Roof* with Theodore Bikel and was featured in the television musical *The Drunkard*. She is currently working on a Master's Degree in Literature and Performance at New York University, and is developing performance pieces based on literary women.

Anne Scurria is a graduate of Trinity College and the Hartman Theatre Conservatory. She teaches movement for actors at the University of Rhode Island. Ms. Scurria has been a member of the Trinity Square Repertory Company for nine years. She has also appeared at other regional theatres, on television and film. Last summer she played Lady Macbeth at the Bread Loaf Theatre.

Theatre Staff

Walter C. Boswell, B.F.A., Kent State University; M.F.A., Penn State University. Associate in Theatre and Scenic and Lighting Designer at the Bread Loaf Theatre. Mr. Boswell is currently Technical Director and Designer at Baldwin Wallace College, Ohio. He has designed extensively in the Cleveland area and won the Cleveland Critics Circle Award for Best Set Design during the 1983-84 theatre season.

Ellen V. McCartney returns to Bread Loaf where last summer, she designed *Macbeth*. Her design credits include the world premiere of Lee Blessing's *A Walk in the Woods* at the Yale Repertory Theatre and it's subsequent production at the La Jolla Playhouse. Prior to Yale, she worked at the Boston Shakespeare Company under the direction of Peter Sellars, where she designed *Lighthouse*, *Mother Courage* and *Macbeth*. Among Ms. McCartney's other design credits are *The Sea Horse* at the Portland Stage Company and four seasons at the Camden Shakespeare Company, where her work included *Othello*, *Twelfth Night*, *Hamlet*, *The Importance of Being Earnest*, *Our Town*, *As You Like It*, *Thieves Carnival* and *The Lion in Winter*.

Visiting Lecturers

Eliot Wigginton, A.B., M.A., Cornell; M.A., Johns Hopkins. Mr. Wigginton is an English teacher in Rabun County, Georgia, where he began the publication of *Foxfire* magazine with his ninth and tenth-graders in 1966. Articles from *Foxfire*, still produced quarterly by his students at Rabun County High School, make up the contents of the nine-volume Foxfire book series. He has edited *Aunt Arie: A Foxfire Portrait*, has written *Sometimes a Shining Moment*, a book for high school teachers, and has published scores of book reviews and magazine articles.

Bryan Wolf, B.A., Rice; M.A.R., Yale Divinity School; Ph.D., Yale. Associate Professor of American Studies and English, Yale. Mr. Wolf has published articles on Romanticism, American painting, and the Sublime. He is the author of *Romantic Re-Vision: Culture and Consciousness in Nineteenth-Century American Painting and Literature*, and is currently engaged on a volume entitled *Seeing Through History*, a study of art and the rise of the middle classes in the nineteenth century.

Administration

Paul M. Cubeta, A.B., Williams; Ph.D., Yale. Director, Bread Loaf School of English; College Professor of Humanities, Middlebury. A former Carnegie Fellow at Harvard, and Assistant Director of the Bread Loaf Writers' Conference, Mr. Cubeta has also taught at Williams. He is the author of articles on Jonson, Marlowe, Shakespeare, Frost and Edward Thomas. Editor of *Modern Drama for Analysis* and *Twentieth Century Interpretations of "Richard II,"* he has written "Lear's Comic Vision" for *Teaching Shakespeare*.





Courses

Group I (The Program in Writing)

3. **Writing About Learning**/Mrs. Goswami/9:30

Teachers who wish to begin inquiries about language and learning in their own schools and communities will prepare case studies of learners at Bread Loaf. Mr. Wigginton will conduct workshops on observing, interviewing, and writing for publication and seminars on the *Foxfire* experience. Emphasis will be on inquiry as a process of discovery, as a part of the day-to-day work of teachers, and as a means of changing classroom and school practices. Key issues include: collaborating with students, colleagues, and outsiders and the continuing self-education of teachers.

2. **Writing and Editing Prose Non-Fiction**/Mr. Macrorie/T Th 2:00-4:30

A workshop for teachers centering on developing lively, succinct prose through writing and responding to the work of peers. The best of the writing — personal narrative, interviews with persons on the Mountain, accounts of teaching, etc. — will appear in the weekly magazine *YEAST*. Class members working in teams will take turns editing *YEAST*. There will be some talk about this workshop as a model for teaching persons of all ages.

Text: Macrorie, *Writing to be Read*, 3rd ed. (Boynton/Cook).

202. **Writing Teachers' Case-Histories**/Mr. Macrorie/M W 2:00-4:30

A workshop for producing publishable case-histories of individual students, class projects, new networks, etc. Teachers are asked to bring journals, samples of their students' work, and other records of their school year.

Text: Perl, *Through Teachers' Eyes* (Heinemann).

192. **Ways to Writing, Ways of Writing**/Mr. Moffett/Section A 8:30; Section B 10:30

Students will develop their own writing while learning ways to teach writing. The class will work from a wide repertory of types of writing as exemplified in *Points of Departure: An Anthology of Nonfiction* (James Moffett), an anthology of professional writing, and in *Active Voices IV* (James Moffett, Miriam Baker, and Charles Cooper), an anthology authored by adult students. Class sub-groups will function as workshops to serve as an adjustable model for students' own teaching of writing. Individualization will be fostered by emphasizing an author's choice of what to write, but sub-groups of the class will help individuals experience various ways of using partners in all phases of the composing process. Class time will be allotted to meetings of the groups as well as to sharing papers across groups, and turning up and working up material that groups can further explore. The instructor will respond to individuals' writing and work with the group.

174. **Connections: Thought and Modes of Language**/ (first three weeks) Miss Martin/9:30; T Th 2:00-3:30 at the instructor's option

A writing workshop and reading seminar. We shall study texts which are seminal in the development of theories about writing, and classes will include critical discussion of texts, student experience of speaking and writing, and collaborative work carried out during the course. The writing requirements will be varied and, in part, self-chosen.

We shall attempt to arrive at a rationale for the teaching of writing which is set against the broader scene of teaching and learning more generally, and which takes account of the spoken language and literature. Students are asked to bring a short tape recording of a conversation between peers (adults or children) together with a five-minute transcript of part of it — and a tape recorder, if possible.

This course is to be followed by course 177, which is taught by Ms. Cazden.

Texts: L. Vygotsky, *Mind in Society* (Harvard); J. Britton, *Prospect and Retrospect: Selected Essays* (Heinemann); F. Smith, *Writing and the Writer* (Holt, Rinehart, Winston); *The Word for Teaching is Learning*, eds. M. Lightfoot and N. Martin (Heinemann).

177. Voice, Genre, and Dilemmas of Teaching/(second three weeks)/Ms. Cazden/
9:30; T Th 2:00-3:30 at the instructor's option

Education inevitably involves a tension between the individual and the social, between the development of a student's unique ideas and learning/teaching conventional forms of expression. Two popular terms, "voice" and "genre," epitomize this tension in the activity of writing—in the classroom or outside.

This three-week course will explore this tension, especially where it is exaggerated by the culturally-different experiences of minority students—through readings (especially Bakhtin); in-class experiences including peer group discussions and readers' theatre; and two written assignments. If possible, bring an audio tape of a student-teacher writing conference and the text it discusses, and an audio tape recorder.

This course is preceded by course 174, taught by Miss Martin.

Texts: Before Bread Loaf, students should read: Vera John-Steiner, *Notebooks of the Mind*; and John Dewey, *Experience and Education*.

173. Telling the Stories of Our Lives: An Approach to Writing and Learning Through Autobiography/(first three weeks)/Mr. Britton/11:30; M W 2:00-3:30
at the instructor's option.

The course will take the form of (A) a reading seminar focusing upon evolving a rationale for autobiographical writing in school (members will undertake to read and report on selected texts); and (B) a writing workshop in which we explore together the practice of autobiographical writing. (The writing produced in this way, supplemented by a learning journal, will constitute the written requirement of the course.)

This course is to be followed by course 172, taught by Mr. Armstrong.

Text: *Prospect and Retrospect: Selected Essays of James Britton*, ed. Gordon Pradl (Boynnton/Cook).

172. The Stories Children Write/(second three weeks) Mr. Armstrong/11:30; M W
2:00-3:30 at the instructor's option

By studying the stories which children write and those which they tell, our aim will be to help construct a natural history of narrative. We will explore ways of eliciting children's narrative interests, we will examine the quality of their narrative commitment, and we will analyze the growth of skill from story to story in the course of a narrative practice. We will relate the stories which children write to those we write ourselves, to adult narrative in general, and to theories of narrative and of intellectual growth.

Students are asked to bring with them examples of stories written by their own pupils, including, if possible, a collection of stories produced by one pupil over the

BREAD LOAF SCHOOL OF ENGLISH FACULTY 1987

Row 1 (Sitting on lawn) left to right: John Doolittle, Annabel Patterson, Cindy Rosenthal, Alan Mokler, Brian McEleney, Anne Scurria, Steven Urkowitz, Russell Vandenbroucke

Row 2 (Sitting) left to right: Lucy Maddox, Carol Elliott, Dixie Goswami, James Maddox, Ken Macrorie

Row 3 (Standing) left to right: Lee Patterson, James Lobdell, Courtney Cazden, Uli Knoepfelmacher, Stephen Donadio, Eliot Wigginton, Nancy Martin, John Elder

Row 4 (Standing) left to right: Wyatt Prunty, David Huddle, Barry Press, Eric Sundquist, Jonathan Freedman, Lawrence Buell, James Britton, Jonathan Fried, Paul Cubeta



course of a year's work.

Students will be expected to open discussions, to prepare readings, to write about children's stories, and to keep a learning journal.

This course is preceded by course 173, taught by Mr. Britton.

Texts: M. Armstrong, *Closely Observed Children* (Writers & Readers); Vivian Paley, *Wally's Stories* (Harvard); Gareth Matthews, *Dialogues with Children* (Harvard); Leo Tolstoy, *Should We Teach the Peasant Children to Write, or Should They Teach Us?*, in *Tolstoy on Education*, eds. Pinch and Armstrong (Athlone); Walter Benjamin, *The Story Teller*, in *Illuminations*, ed. Arendt (Fontana); Carolyn Steedman, *The Tidy House* (Virago).

5. Poetry Writing/Ms. Oles/T F 2-4:30

Primary emphasis in the workshop will be on discussion of students' poems, with revision and individual conferences an essential part of the journey toward the completed poem. Readings in the texts will present a variety of poems for examination. Assignments will be suggested as another means of expanding students' sense of the possibilities for language. Knowledge of prosody will be valuable, as will readiness to address the matter of the poem's imperative. Students will be invited to read their work before the Bread Loaf community.

Texts: *The Norton Anthology of Modern Poetry*, ed. Richard Ellmann and Robert O'Clair; *Contemporary American Poetry*, ed. A. Poulin, Jr.

6. Fiction Writing/Mr. Huddle/T F 2:00-4:30

This workshop, in classes and in conferences, will emphasize student writing: producing, reading, discussing, and revising stories. Consideration will be given to issues involved in the teaching of fiction writing, and participants will be given an opportunity to conduct workshop discussions. Exercises and assignments will explore aspects of memory and imagination, point of view, structure, and prose styles. The work of modern and contemporary story writers will be assigned and discussed.

Text: *The Norton Anthology of Short Fiction*, ed. R. V. Cassill (Norton paper).

18. Playwriting/Ms. Jacker/T Th 2:00-4:30

A course designed to introduce the student to the sources of drama — contemporary life as the writer observes it. We will concentrate on how to use this raw material, the structure of the play (character, dialogue, environment, rhythm), and how to approach revision. The students will not be expected to shape their work into finished plays; rather, emphasis will be placed on how to use the drama and the actors to communicate emotion and meaning to the audience. Scenes will be read aloud and discussed in class. (Extensive individual development will be pursued in the weekly private conferences.) A selection of student scenes will be presented to the Bread Loaf community at the end of the playwriting course.

125. Independent Projects in Writing/Staff/hours to be arranged

Independent Projects in Writing are open by permission to students after having taken the appropriate prerequisite courses at Bread Loaf. They may be projects in writing research, in advanced poetry or fiction writing.

Inquiry Groups Students who have begun inquiries in their own classrooms will be invited to meet informally on occasion with Bread Loaf faculty and visitors. Members of these groups will work together to analyze, interpret, and write up their findings.

Group II (*English Language and Literature through the Seventeenth Century*)

**210. Representations of Class and Gender in Early Modern Literature/
Ms. Paster/9:30**

Recent criticism is rewriting the history of the subject in early modern literature (here defined roughly to include Chaucer), with particularly interesting results for our understanding of constructions of class and gender. We will read a number of texts from this point of view, looking for connections between genres and emerging conceptions of class, gender, and personal identity; of male and female sexuality; of male and female bodies. Readings will include Chaucer's *Miller's Tale*, *Wife of Bath's Prologue and Tale*, *Pardoner's Prologue and Tale*; Spenser's *The Faerie Queene* (Book Three); Lyly's *Gallathea*; Shakespeare's *A Midsummer Night's Dream*, *Othello*, Middleton's *A Chaste Maid in Cheapside*.

Texts: Chaucer, *Complete Poetry and Prose of Geoffrey Chaucer*, ed. John Fisher (Holt, Rinehart, and Winston); Spenser, *Edmund Spenser's Poetry*, ed. Hugh Maclean (Norton); Shakespeare, *A Midsummer Night's Dream* and *Othello* (any accepted edition, Arden or Oxford preferred); John Lyly, *Gallathea* (Nebraska); Middleton, *A Chaste Maid in Cheapside*, ed. Parker (Methuen).

48. Renaissance Drama/Mr. Danson/11:30

Constructions of the (theatrical) self — What maintains it? What threatens it? Does it have a life off-stage? — in plays by four Renaissance dramatists: Marlow, *Dr. Faustus* and *Edward II*; Shakespeare, *The Taming of the Shrew* and *Hamlet*; Jonson, *Volpone* and *Epicene*, or *The Silent Woman*; and Webster, *The Duchess of Malfi* and *The White Devil*.

Texts: *The Drama of the Renaissance*, ed. Fraser and Rabkin, 2 vols. (Macmillan); a modern annotated edition of Shakespeare; or individually-edited texts.

28. Shakespeare: The Late Plays/Mr. Danson/9:30

A study of Shakespeare's final phase, from his most spacious tragedy, *King Lear*, through two plays of thwarted heroic yearning, *Antony and Cleopatra* and *Coriolanus*, to the culminating experiments in the form of romance, *Pericles*, *Cymbeline*, *The Winter's Tale*, and *The Tempest*.

Text: *The Complete Signet Shakespeare*, ed. Barnet (Harcourt Brace Jovanovitch) or a similar modern annotated edition.

**60. Shakespeare on the Stage/Mr. Mokler and the Acting Ensemble/11:30;
F 2:00-4:30 at the instructor's option**

Using Bread Loaf's guest artist actors, we will rehearse and explore key scenes from four different plays, trying to discover why these plays have held the stage so successfully over the years. We will consider various acting interpretations and the way each determines an audience's experience of the play. We will also look closely at how Shakespeare develops character and action, how the action is made richer by the poetry, and how the language is complemented by music, staging and clowning. We will consider four plays that explore different types of power: *A Midsummer Night's Dream*, *Measure for Measure*, *Macbeth*, and *The Tempest*. We will also touch upon several other plays.

Texts: Shakespeare, *A Midsummer Night's Dream*, *Measure for Measure*, *Macbeth*, *The Tempest*, *Twelfth Night*, *The Winter's Tale*, *King Lear*, *As You Like It*, *Romeo and Juliet*; Peter Brook, *The Empty Space*. Any edition of the plays is fine, but the Folger edition is preferred.

32. Milton/Ms. Paster/11:30

We will focus almost exclusively on Milton's poetic works with only occasional forays into the prose. Our major task throughout will be to place Milton's life and writings into sociocultural context, but we will also want to consider the impact on Milton studies of recent modes of criticism have had, particularly feminism, Marxism, and new historicism. Readings will include *L'Allegro* and *Il Penseroso*, *Lycidas*, *Comus*, *Paradise Lost*, and *Samson Agonistes*.

Text: John Milton, *Complete Poems and Major Prose*, ed. M. Y. Hughes (Odyssey).

Group III (English Literature since the Seventeenth Century)

199. Making Yourself Up: First-Person Narratives/Mr. Maddox/M W 2-4:30

In this seminar we will look at first-person narratives, mostly novels, from the eighteenth, nineteenth, and twentieth centuries, and explore how the narrative voice in telling its story inscribes an image of itself. We will ask what ideas of personal identity the novel itself seems to generate. We will from time to time refer to ideas of identity that have historically accompanied the rise and flourishing of the novel — Locke's, Words-

worth's, Freud's, etc. We will take note of a particular anxiety accompanying many, probably most, first-person narratives: the anxious desire to discover, in all the data of one's life, a significant identity, the desire to convert accumulated detail into story. The two major focuses of the course, sometimes not clearly distinguishable, will be the operations of narrative and the depiction of psychology.

Texts: Defoe, *Robinson Crusoe* (Norton); Defoe, *Roxana* (Penguin); Boswell, *Boswell's London Journal* (McGraw-Hill); C. Brontë, *Jane Eyre* (Norton); Dickens, *David Copperfield* (Riverside); Faulkner, *The Sound and the Fury* (Vintage); Beckett, *Three Novels* (Grove).

74. From Victorian to Modern/Mr. Freedman/10:30

A study in the rhetoric of literary transformation, this course will investigate some of the high (and a few of the low) points of Anglo-American literature between (roughly) 1870 and 1920. Our aim in doing so — in addition to glutting ourselves on some remarkably delectable texts — will be to assess the shifting responses of writers to the radical transformations of the cultural scene that that period witnessed. In response to the obsolescence of traditional models of authorship and the ascendancy of the mass market for fiction, some of our writers adopted a stance of self-conscious avant-gardism; others embraced the literary marketplace wholeheartedly; still others did both at the same time. All, however, extended the range of literary expression, and shaped the basic patterns of cultural organization we recognize as quintessentially "modern."

Texts: Lang, *The Pre-Raphaelites and their Circle* (Chicago); Wilde, *The Picture of Dorian Gray and Other Plays* (NAL); James, *The Ambassadors* (Penguin); Shaw, *Heartbreak House* (Penguin); Woolf, *To the Lighthouse* (Harcourt Brace); Pater, *The Renaissance* (Oxford); xeroxed selections from Wordsworth, Tennyson, Browning, Gissing, Arnold, Henry Adams, George Santayana, and William James.

73. Hope and Doubt in the Poetry of Wordsworth, Keats, Hardy and Hopkins /Mr. Pack/M W 2-4:30

Wordsworth's faith in a God inherent in Nature will be traced into the poetry of Hopkins. Keatsian skepticism about the limits of thought to apprehend divinity will be traced into the poetry of Hardy. Yet there is also a strain of religious hopefulness in Keats, which is grounded in sensuous experience, that passes over into Hopkins. And Wordsworth's bitter lines dismissing his earlier belief in divine revelation, "The light that never was, on sea or land," can be read as a key to Hardy's satiric poetry portraying an absent God. These are the main themes to be examined in this course through the close analysis of selected poems.

Texts: William Wordsworth, *Selected Poems and Prefaces*, ed. Jack Stillinger (Houghton Mifflin); John Keats, *Selected Poems and Letters*, ed. Douglas Bush (Houghton Mifflin); Gerard Manley Hopkins, *The Poems of Gerard Manley Hopkins*, ed. W. H. Gardner (Oxford); Thomas Hardy, *Selected Poems*, ed. John Crowe Ransom (Macmillan).

154. Post-War British Drama: 1945-1985/Mr. Worthen/10:30

Three important events of the 1950s are usually taken to represent the dynamics of the contemporary English-speaking theater: the Paris production of Beckett's *Waiting for Godot* (1953); the translation into English of Artaud's meditation on the "theater of cruelty," *The Theater and Its Double* (1958); the Paris/London tours of Brecht's Berliner Ensemble (1955, 1956). In this course we will consider how the rhetoric of contemporary theater — realistic, absurd, cruel, political — asserts a significant range of experience

as “dramatic,” provides a strategy for reading and interpreting those events, and so effectively “produces” its audience. We will also read selectively in several theoretical modes that provide context for contemporary drama — essays on acting and performance, on social drama, on ideology as a cultural and political process.

Texts: Peter Barnes, *Collected Plays, Red Noses* (Heinemann); Samuel Beckett, *Collected Shorter Plays* (Grove); Edward Bond, *Plays* (Methuen); Howard Brenton, *Plays* (Methuen); Caryl Churchill, *Plays* (Methuen); David Edgar, *Plays* (Methuen); Fugard, *Kani, Mtshona, Siswe Banzi is Dead* (Oxford); Pam Gems, *Three Plays* (Penguin); Trevor Griffiths, *Comedians* (French); David Hare, *History Plays* (Faber); John Osborne, *Look Back in Anger, The Entertainer* (Penguin); Harold Pinter, *The Homecoming, Collected Plays: 4* (Grove); Wole Soyinka, *Collected Plays 2* (Oxford); Tom Stoppard, *Jumpers* (Grove); *Landmarks of Modern British Drama*, 2 vols., ed. Roger Cornish and V. Ketels (Methuen); Artaud, *Theatre and Its Double*.

35. The Essay: Readers and Writers Reading and Writing/Ms. Heath/10:30

A study of the genre everyone can practice, but no one defines. We will concentrate on British and Continental essayists of the nineteenth and twentieth centuries (Lamb, Hazlitt, Tocqueville, Arnold, Pater, Woolf, Lewis). We will, however, also take occasional glances back to Montaigne, Bacon, and Johnson, as well as to American shores (Paz, Howells, Dubois, Wilson, Stein, Lowell, Trilling, and contemporary essayists).

Texts: *The Virginia Woolf Reader* (Harcourt Brace Jovanovich); *The Orwell Reader* (Harcourt Brace Jovanovich); Lionel Trilling, *Beyond Culture* (Harcourt Brace Jovanovich); *Best American Essays* (1986 or 1987 edition) (Houghton Mifflin); plus a packet of photocopied readings.

The Three Witches from Macbeth



150. Narrative and Desire/Ms. Sadoff/9:30

An examination of the links between textuality and sexuality from the perspective of woman. The course will consider knowledge as seduction and vice versa, the problematizing of interpretation in nineteenth-century narrative and case history, the post-modernist fragmentation of narrative. We will read fiction and psychoanalysis, narrative and theory, and feminist theory.

Texts: Emily Brontë, *Wuthering Heights* (Penguin); Sigmund Freud, *Dora* (Collier); Charlotte Brontë, *Villette* (Penguin); D. H. Lawrence, *Sons and Lovers* (Penguin); Virginia Woolf, *Orlando* (Harcourt Brace); Zora Neale Hurston, *Their Eyes Were Watching God* (University of Illinois Press); D. M. Thomas, *The White Hotel* (Pocket Books). Theory by writers such as Helene Cixous, Luce Irigaray, Peter Brooks, Michel Foucault, Teresa de Lauretis, and Rene Girard.

Group IV (American Literature)

50. Puritanism and the American Renaissance/Mr. Buell/10:30

An examination of how selected American Romantic authors reflect, transmute, and critique some of the prevalent attitudes and conventions of the dominant religious culture of the American northeast.

Texts: Nathaniel Hawthorne, *The Scarlet Letter* (Norton Critical Edition); Herman Melville, *Moby Dick* (Norton Critical Edition); Harriet Beecher Stowe, *Uncle Tom's Cabin* (Penguin); Elizabeth Stoddard, *The Morgesons and Other Writings* (Univ. of Pennsylvania); Emily Dickinson, *Complete Poems* (Little Brown).

184. The Literature of the American Environment/Mr. Buell/8:30

A study of characteristic American myths and representations of the natural environment, with special emphasis on the wilderness narrative and the nature essay as they have developed from the Romantic period to the present.

Texts: William Bartram, *Travels* (Dover); James Fenimore Cooper, *The Prairie*; Henry David Thoreau, *Walden and Other Writings*, ed. William Howarth (Modern Library); Mary Austin, *Stories from the Country of Lost Borders* (Rutgers); William Faulkner, "The Bear" in *Go Down Moses*; Aldo Leopold, *Sand County Almanac* (Oxford); Edward Abbey, *Desert Solitaire*; Annie Dillard, *Pilgrim at Tinker Creek* (Bantam); Leslie Silko, *Ceremony* (Penguin). Not all of these texts will be read in their entirety.

167. The English Language Through American Literature/Ms. Heath/8:30

This course examines American authors' perceptions of language, especially "the American language," as reflected in both the content and forms of their writings. We will also examine how the history of literary writing in the United States paralleled the development of both prescriptive and descriptive traditions of language study. Students will analyze lexical, syntactic, and pragmatic features of American literary writings. Readings will include both literary works and writings on language by Emerson, J.R. Lowell, Joel Chandler Harris, J.W. Riley, Twain, Whitman, Howells, H. James, Eliot, Stevens, Stein, L. Hughes, Williams, Baldwin, Merrill, Rich, and Brodkey.

Texts: E. Traugott and M. Pratt, *Linguistics for Students of Literature* (Harcourt Brace and Jovanovich); R. Fowler, *Linguistic Criticism* (Oxford); W. C. Williams, *Spring and All*; plus a packet of photocopied readings. Students should bring with them collections by the above authors they may already own.

211. Native American Literature/Ms. Maddox/11:30

We will begin by reading some samples of Native American autobiographical narratives, but the major emphasis in the course will be on the fiction of contemporary Native American writers. We will pay particular attention to the ways in which these writers have approached the problem of making their cultures and traditions accessible to a non-Native audience.

Texts: *Mountain Wolf Woman*, ed. Lurie (Univ. of Michigan Press); *The Man to Send Rain Clouds*, ed. Rosen (Vintage); Neihardt, *Black Elk Speaks* (Washington Square); Momaday, *House Made of Dawn* (Harper & Row) and *The Way to Rainy Mountain* (Univ. of New Mexico Press); Welch, *Winter in the Blood* (Penguin); Erdrich, *Love Medicine* (Bantam); Silko, *Ceremony* (Penguin).

117. Faulkner/Mr. Donadio/T Th 2:00-4:30

A seminar offering intensive readings in the novels and short fiction, with particular attention to the relationship between formal and thematic concerns, and between artistic ambitions and historical imperatives.

Texts: *Soldier's Pay* (Liveright); *Mosquitoes* (Norton); *The Sound and the Fury* (Norton Critical Edition or Vintage); *Sanctuary* (Vintage); *As I Lay Dying* (Vintage); *Light in August* (Vintage); *Absalom, Absalom!* (Vintage); *Pylon* (Vintage); *The Wild Palms* (Vintage); *Go Down Moses* (Vintage); *Collected Stories* (Vintage).

39. Contemporary American Short Story/Mr. Huddle/10:30

Among the considerations of this discussion-oriented class will be structure, style, and theme; strengths and weaknesses of individual stories, collections, and authors from 1950 to the present; and what contemporary fiction can tell a reader about contemporary culture. Students will be asked to give brief class presentations.

Texts: Cheever, *The Stories of John Cheever* (Vintage); Carver, *What We Talk About When We Talk About Love* (Vintage) and *Cathedral* (Vintage); Dubus, *The Times Are Never So Bad* (Godine); Bambara, *Gorilla, My Love* (Vintage); McPherson, *Elbow Room* (Fawcett); Olsen, *Tell Me a Riddle* (Dell); Paley, *Later the Same Day* (Farrar Straus Giroux); Kauffman, *Places in the World a Woman Could Walk* (Penguin); Leffland, *Last Courtesies* (Graywolf); Baxter, *Through the Safety Net* (Penguin); Hannah, *Airships* (Vintage); Giles, *Rough Translations* (Georgia).

Group V (Classical and Continental Literature)

37. Contemporary Fiction/Mr. Wood/8:30

An investigation of new directions in contemporary writing, with particular attention to work which offers to change our sense of what fiction may be.

Texts: J.L. Borges, *Ficciones* (Grove); V. Nabokov, *Invitation of a Beheading* (Avon) and *Pale Fire* (Berkeley); G. Garcia Marquez, *One Hundred Years of Solitude* (Avon); M. Atwood, *Lady Oracle*; Salman Rushdie, *Midnight's Children*; M. Kundera, *The Unbearable Lightness of Being*.

93. Modern Drama and Theater Theory/Mr. Worthen/8:30

In this course, our main objective will be to inspect modern theatrical representation: conceptions of the dramatic "text," of genre, of acting/performance, of the figuration

and production of an audience. Our discussion will closely examine the work of five European playwrights — Ibsen, Chekhov, Pirandello, Brecht, and Beckett — as a means of focusing our attention on a series of theoretical problems: theatricality as ideology, semiotics of theater, language and “presence” in the spectacle, etc. We will also read selected plays by Genet, Ionesco, Handke, Weiss, Grass, Havel, Churchill, Fornes, Soyinka, etc.

Texts: Antonin Artaud, *The Theater and Its Double* (Grove); Samuel Beckett, *Waiting for Godot*, *Collected Shorter Plays* (Grove); *The Theory of the Modern Stage*, ed. Eric Bentley (Penguin); Bertolt Brecht, *Brecht on Theatre*, ed. John Willett (Methuen), *Collected Plays*, Vol. 5, 9; Anton Chekhov, *Major Plays* (Signet); Henrik Ibsen, *Complete Major Prose Plays* (Signet); Luigi Pirandello, *Naked Masks* (Dutton); Methuen editions of *Enrico IV* and *Six Characters*, if available; Caryl Churchill, *Cloud Nine* (Methuen); Maria Irene Fornes, *Four Plays* (PAJ); Jean Genet, *The Balcony* (Grove); G. Grass, *The Plebians Rehearse the Uprising*; Peter Handke, *Kaspar and Other Plays* (FS&G); Vaclav Havel, *Largo Desolato*, Stoppard trans. (Grove); Eugene Ionesco, *Four Plays* (Grove); Wole Soyinka, *Collected Plays 2* (Oxford); Peter Weiss, *Marat/Sade*.

119. Studies in European Fiction/Mr. Donadio/11:30

Readings in representative shorter and longer works produced between the late eighteenth and the late nineteenth centuries, with particular emphasis on the shifting valuation of worldliness and innocence, egotism and selflessness, self-dramatization and unstudied feeling.

Collaborating in the Barn



Texts: Laclos, *Les liaisons dangereuses* (Penguin); Goethe, *Elective Affinities* (Regnery Gateway); Constant, *Adolphe* (Penguin); Balzac, *Old Goriot* (Penguin); Flaubert, *Sentimental Education* (Penguin); Turgenev, "First Love," in *First Love and Other Stories* (Norton); Tolstoy, "Family Happiness," in *The Death of Ivan Ilyich and Other Stories* (NAL Signet); Dostoevsky, *The Idiot* (Modern Library).

208. Theory and Practice of Cultural Criticism/Mr. Freedman/8:30

This course will consider the possibilities and problems of literary criticism undertaken from a cultural perspective — as opposed to criticism undertaken from a formal, rhetorical, or literary-historical point of view. We will consider such questions as: the nature of "culture" itself; the place of literature within its larger cultural center; the rivalry between "high" and "low" cultures; the social and political role (or a lack thereof) of the cultural critic. Our readings will largely be drawn from theoretical texts, but these readings will be supplemented with — and tested against — overtly literary works.

Texts: Benjamin, *Illuminations* (Schocken); *The Frankfurt School Reader*, ed. Arato and Gebhardt (Urizen); Adorno, *Prisms* (MIT); Bloom, *The Closing of the American Mind* (Simon and Shuster); Bellow, *Mr. Sammler's Planet* (Penguin); xeroxed selections from: Hirsch, *Cultural Literacy*; Geertz, *The Interpretation of Cultures*; Bourdieu, *Distinction*; as well as Ruskin, Morris and Arnold.

55. Modern Criticism/Mr. Wood/10:30

A study of some major trends in criticism and literary theory in this century, and a look at what hides beneath labels like Formalism, Marxism, Structuralism, Deconstruction. The course will not be a survey, but an exploration of the practices of particular critics of different persuasions, tested against our own readings of, for instance, Shakespeare, Stevens or Kafka.

Texts: *Russian Formalist Criticism*, eds. L. T. Lemon/ M. J. Reis (Nebraska); W. Empson, *Some Versions of Pastoral* (New Directions); W. Benjamin, *Illuminations*; N. Frye, *Anatomy of Criticism* (Princeton); R. Barthes, *S/Z* (Hill and Wang); P. de Man, *Blindness and Insight* (Oxford); F. Kermode, *The Genesis of Secrecy* (Harvard).

Group VI (*Theatre Arts*)

129. Acting Workshop/Ms. Elliott/M Th 2:00-5:00

This workshop course is designed for those with little or no acting training or experience but who nonetheless feel a "hunger for the fire." Students will participate in exercises and scenes designed to stimulate their imagination, increase their concentration, and develop the skills needed to act with honesty and theatrical energy. An equally important and demanding part of the course work will be the journal writing which, as an extension of the work done in class, requires a healthy measure of commitment, soul-searching, energy and time.

Texts: Chekhov, *The Seagull*, trans. Jean-Claude Van Itallie; Konstantin Stanislavski, *An Actor Prepares*; Eugen Herrigel, *Zen in the Art of Archery*.

125. Independent Projects in Theatre/Staff/Hours to be arranged

A qualified student may elect as a regular course a special independent project in act-

ing, directing, costuming, or scenic design in connection with the major production at Bread Loaf this summer.

Optional Workshop in Theatre Improvisation/Mr. Press/T Th 4:30-6:00
(Four 1½ hour sessions within first three weeks)

This workshop is open to all interested and is not taken for credit. Using theatre improvisation techniques gathered from a variety of sources over the past fifteen years, this workshop has evolved into a participatory, collaborative exploration of the basic story elements: character, plot, environment, scene, beginnings and endings, etc., and has been useful in circumventing that which inhibits or blocks the writer from getting the story out. We will be dealing not only with the rough draft, but the process of revising the story, based on group interaction.

Text: Keith Johnstone, *Improvisation and the Theatre* (Theatre Arts Books).

General Information

Other Features The lecture program at Bread Loaf introduces students to visiting scholars and writers whose lectures broaden the outlook and enrich the content of the regular academic program. Among the special lecturers at Bread Loaf have been distinguished poets, novelists and critics, such as C. L. Barber, Saul Bellow, John Berryman, R. P. Blackmur, Willa Cather, Malcolm Cowley, Richard Eberhart, Richard Ellmann, Francis Fergusson, Northrop Frye, Hamlin Garland, Ellen Glasgow, Irving Howe, Shirley Jackson, Sinclair Lewis, Edwin Markham, Mary McCarthy, Archibald MacLeish, Paul Elmer More, Hillis Miller, Howard Nemerov, Marjorie Nicolson, Dorothy Parker, Carl Sandburg, Allen Tate, Helen Vendler, Richard Wilburs and William Carlos Williams.

A picnic at the nearby Robert Frost farm and a tour of the Frost cabin are popular Bread Loaf traditions, as is the square dance in the Bread Loaf Barn.

Each week students have the opportunity to see classic or modern films at Bread Loaf. They are invited to join the Bread Loaf Madrigalists, who give an informal concert each summer. Students also give frequent informal readings from their writings.

The facilities of Starr Library at Middlebury College, which include the Abernethy Collection of Americana and the Robert Frost Room, are available to English School students. The Davison Memorial Library at Bread Loaf contains definitive editions, reference books, and reserve shelves for special course assignments.

Computation Facilities At Bread Loaf there is a student computer center equipped with a number of both Apple II and IBM computers. Instruction in the use of computers is provided.

One of the most exciting innovations of the Program in Writing has been the development of BreadNet, a national rural writing computer network for Bread Loaf teachers which uses computers to join the classrooms of more than sixty colleagues. The primary goal of BreadNet, which is connected to the Bread Loaf office, to the Coordinator of the Program in Writing and to the Technical Director of Computation, is to establish a writing/inquiry network involved in studying various aspects of language and learning. Qualified teachers are invited to join.

Recreation Since the elevation at Bread Loaf is 1500 feet above sea level, the summers can be cool. For those who enjoy outdoor life, the School is ideally located at the

edge of Battell Forest. A junction with the Long Trail, "a footpath in the wilderness" which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike from the School.

The extensive campus offers a fine opportunity for the combination of study and recreation. A softball and soccer field, tennis and volleyball courts are available. Jogging and hiking trails are everywhere. Bathing beaches at Lake Dunmore are twelve miles from the School. At Bread Loaf, there is the Johnson Pond and nearby Lake Pleiad.

Independent Winter Reading Program With the approval of the Director and an appropriate member of the Bread Loaf faculty, qualified students may prepare themselves in an area of English, American, or continental literature by a program in independent reading during the academic year. Students must have taken a course at Bread Loaf in the area of their proposed program and have demonstrated their competence by securing a grade of A – or higher in that course. Arrangements are completed by the fifth week of the previous summer. Each Reading Program culminates in a long essay and in an oral examination at Bread Loaf at the beginning of the subsequent summer. Successful completion of the program is evaluated as a regular Bread Loaf course. Two reading programs in different years are permitted toward the M.A. degree and four toward the M.Litt. degree. A tuition fee of \$250 is charged for each program.

Independent Summer Reading Program Under exceptional circumstances students may design an Independent Summer Reading Project, which will be the equivalent of a regular Bread Loaf course. Such Projects must be submitted to the Director for consideration no later than May 1. All correspondence regarding the Project should be with the Director prior to the start of the session. Students have the responsibility for establishing the subject matter of the Project, shaping a thesis, selecting manageable primary texts and major secondary sources. For M.A. candidates, the Project must be in an area where students have previously taken at least one course at Bread Loaf and received grades of A – or higher; and for M.Litt. candidates, in their area of concentration.

Upon receipt of the proposal, the Director consults with the instructor who will work with the student. In general, the student is expected to work independently with not more than an hour meeting every week with his or her instructor. The student and the faculty member determine whether the student will submit a series of short papers, or one or two essays, equivalent to at least a thirty-page paper.

Since the Independent Summer Reading Project is considered as a Bread Loaf course, there is no special tuition fee if it is taken as part of the student's regular two-course program.

Transfer Credits A limited amount of graduate work may be transferred from other accredited institutions. Each course must receive the approval of the Director, preferably before the work is done. The program of a candidate for the Master of Arts or Master of Letters degrees at Bread Loaf may include *no more than six transferred credits*. Such credits are normally earned in language or literature. Thus, if six credits are transferred, each degree may be earned in four summers and in exceptional cases in three.

Graduate credits transferred from other institutions expire after ten years have elapsed since the study was done. Transfer course credits cannot be counted for degree credit elsewhere and must be of B grade or better. Graduate credits earned at Bread Loaf expire after ten years. Credits earned at the Bread Loaf School of English are generally transferable to other graduate institutions.

A summer at Lincoln College, Oxford is a part of the M.A. or M.Litt. degree programs at the School of English.

Choice of Courses Correspondence regarding the choice of courses should be addressed to Mr. Cubeta. The choice should be made immediately upon receipt of the 1988 bulletin. No course registration form is provided. A fee of \$1 is charged for course changes made after July 1. Early registration is advised, as the School limits the size of all classes and seminars.

Advance Preparation Students are urged to complete as much reading as possible before coming to Bread Loaf in order to permit more time during the session for collateral assignments and for the preparation of papers, which are assigned in all courses in literature.

Seminar Participation Students electing afternoon seminars must be prepared to take an active part in discussions.

Books A bookstore for the sale of textbooks, stationery, and supplies is maintained at Bread Loaf. Required texts for each course are ordered for students. It may occasionally be necessary to substitute other texts for those listed in the courses of instruction. Although it is impossible to advise students of these changes, the bookstore will stock copies.

Auditors In addition to the two courses taken for credit, students are encouraged to audit another course in literature. Students regularly registered for a course may not change their status to that of auditor without permission of the Director, and never after the third week of the session.

Fees	Tuition:	\$1,880
	Board:	650
	Room:	255
		<hr/> \$2,785

Each applicant who is accepted is asked to pay a \$150 enrollment deposit, refundable up to May 1, which is applied to the student's total bill. An applicant is officially registered only upon receipt of this fee. Money should not be sent until payment is requested. Rooms are assigned only to students registered officially.

A fee of \$940 is charged students who take a third course for credit.

Insurance The tuition fee also includes a fee for an accident insurance policy with limited coverage.

Payment Final bills are mailed about May 1 and are payable upon receipt. A late fee of \$25 will be charged for bills not paid by June 1 except for those students admitted after bills have been sent. Checks should be made payable to Middlebury College. Students living outside the U.S. must have the checks made out in U.S. dollars.

Refunds Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit (\$150) but may receive refunds for any additional amounts paid as follows:

Before the end of first week of classes — 60% of tuition plus pro-rated board.

Before the end of second week of classes — 20% of tuition plus pro-rated board.

Thereafter — Board only, pro-rated.



A casual encounter outside the Inn

Transcripts One official transcript from the Bread Loaf School of English will be issued without charge on written request to the Director of Academic Records, Middlebury College. A fee of \$2 is charged for each additional transcript. To students who are financially indebted to the College, no transcript will be issued until satisfactory arrangements have been made with the Comptroller. Requests for letters of reference should be made directly to the Director of the School, not to former Bread Loaf faculty.

Financial Aid Because of the generosity of former and present Bread Loaf students and friends of the School of English, the School has steadily increased its financial aid resources. In addition, generous funding for teachers from the Southeast has been made available to Bread Loaf by the Mary Reynolds Babcock Foundation. No interested applicant with strong credentials should fail to apply because of need.

Financial aid may be in the form of grants and/or waiterships. The aid is awarded on the basis of financial need and scholastic ability. The School assumes a minimum of at least \$600 in self-help from every aid applicant.

To be considered for all types of aid awarded through Middlebury College, a student must file a Financial Aid Form (FAF) with the appropriate office of the College Scholarship Service (CSS). Requests for aid should be made when the application form is submitted to the School. Although students may apply for financial aid at any time, they are advised to forward their Financial Aid Forms to the College Scholarship Service as soon as possible. Awards will be made upon receipt from the College Scholarship Service of the information on a student's need.

Through the Guaranteed Student Loan Program (GSLP) most states sponsor and guarantee their own student loan programs. The GSL interest rate is eight per cent or the rate of your first GSL. Repayment begins either six or nine months after graduation, depending upon the terms and conditions of your original GSL. A nominal insurance premium is usually included in the cost of the loan. Students make application through their local bank or other participating financial institution, and Middlebury College will officially certify this loan. Repayment of the GSLP loans may be deferred up to three years while a student borrower is serving in the Armed Forces, Peace Corps, or Vista, or while enrolled for graduate study with at least a half-time academic workload.

Medical Facilities A nurse is in attendance, and the College Medical Director is available for consultation. The well-equipped Porter Medical Center in Middlebury is within easy reach.

Accommodations All students not living with their families in the vicinity of Bread Loaf are expected to live on campus unless they have secured the permission of the Director to arrange other accommodations.

No student rooms will be ready for occupancy until Tuesday morning, June 28. Cabins, houses, and camps in the mountain communities surrounding Bread Loaf and at Lake Dunmore are available for students with families. Securing off-campus housing is the responsibility of the student, but the Bread Loaf office will try to provide assistance. The School provides a child-care program on campus for students' children.

Transportation The Bread Loaf campus is twelve miles from Middlebury, the closest bus stop. The Bread Loaf taxi meets all buses on June 28. There are Vermont Transit buses from Montreal, Boston, Albany and New York City. USAir, Continental, Delta, Eastern, Piedmont, and United fly to Burlington. Connection to Middlebury can be made on Vermont Transit buses.

Schedule	June 28	Registration Day
	June 29	Classes begin
	July 22	Mid-term recess
	August 10	Classes end
	August 11-12	Final examinations
	August 13	Commencement

1988 Schedule of Classes

8:30

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|-------|---|--------------|
| 37. | Contemporary Fiction (V) | Mr. Wood |
| 93. | Modern Drama and Theatre Theory (V) | Mr. Worthen |
| 167. | The English Language Through American Literature (IV) | Ms. Heath |
| 184. | Literature of the American Environment (IV) | Mr. Buell |
| 192A. | Ways to Writing, Ways of Writing (I) | Mr. Moffett |
| 208. | Theory & Practice of Cultural Criticism (V) | Mr. Freedman |

9:30

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|------|---|--------------|
| 3. | Writing About Learning (I) | Mrs. Goswami |
| 28. | Shakespeare: The Late Plays (II) | Mr. Danson |
| 150. | Narrative and Desire (III) | Ms. Sadoff |
| 174. | Connections: Thought and Modes of Language (I)
(1st three weeks) | Miss Martin |
| 177. | Voice, Genre and Dilemmas of Teaching (I)
(2nd three weeks) | Ms. Cazden |
| 210. | Representations of Class & Gender (II) | Ms. Paster |

10:30

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| 35. | The Essay (III) | Ms. Heath |
| 39. | Contemporary American Short Story (IV) | Mr. Huddle |
| 50. | Puritanism and the American Renaissance (IV) | Mr. Buell |
| 55. | Modern Criticism (V) | Mr. Wood |
| 74. | From Victorian to Modern (III) | Mr. Freedman |
| 154. | Post-War British Drama 1945-1985 (III) | Mr. Worthen |
| 192B. | Ways to Writing, Ways of Writing (I) | Mr. Moffett |

11:30

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| 32. | Milton (II) | Ms. Paster |
| 48. | Renaissance Drama (II) | Mr. Danson |
| 60. | Shakespeare on the Stage (II) | Mr. Mokler |
| 119. | Studies in European Fiction (V) | Mr. Donadio |
| 172. | The Stories Children Write (I) (2nd three weeks) | Mr. Armstrong |
| 173. | Telling the Stories of Our Lives (I) (1st three weeks) | Mr. Britton |
| 211. | Native American Literature (IV) | Ms. Maddox |

Mon., Wed. 2:00-4:30

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| 73. | Hope and Doubt in Wordsworth, Keats, Hardy
and Hopkins (III) | Mr. Pack |
| 172. | The Stories Children Write (I) | Mr. Armstrong |
| 173. | Telling the Stories of Our Lives (I) | Mr. Britton |
| 199. | Making Yourself Up (III) | Mr. Maddox |
| 202. | Writing Teachers' Case-Histories (I) | Mr. Macrorie |

Mon., Thurs. 2:00-5:00

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| 129. | Introduction to Acting (VI) | Ms. Elliott |
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Tues., Thurs. 2:00-4:30

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| 2. | Writing and Editing Prose Non-Fiction (I) | Mr. Macrorie |
| 18. | Playwriting (I) | Ms. Jacker |
| 117. | Faulkner (IV) | Mr. Donadio |
| 174. | Connections: Thoughts and Modes of Language (I) | Miss Martin |
| 177. | Voice, Genre, and Dilemmas of Teaching (I) | Ms. Cazden |

Tues., Fri. 2:00-4:30

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| 5. | Poetry Writing (I) | Ms. Oles |
| 6. | Fiction Writing (I) | Mr. Huddle |

Fri., 2:00-4:30

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| 60. | Shakespeare on the Stage (II) | Mr. Mokler |
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Middlebury College
(USPS-349-130)
Middlebury, Vermont 05753